



O O Oh! Nora's making pie. Yum! Yum! We can eat all we want 'cause Nora always says: "D & C crust is so light it won't be hurtin' yez."

She says:
D & C
is the Flour for me
10c & 20c BULK-BAGGING packages

Amusements

POLPS

Paul Armstrong's four-act drama, "The Heart of a Thief," has been adapted for vaudeville and in its condensed form was presented at Polp's yesterday where it formed the head-line feature in an excellent program, sitting as an interesting story of the underworld, this playlet offers a wonderful role to Miss Nora Lamson, of the Playhouse Company, London, and an excellent supporting cast. A happy vein of comedy pervades the strong dramatic action of the piece and the unexpected climax furnishes real laughs.

Anita Stewart, the dainty film star, seen in the six-part photodrama, "The Combat," a gripping dramatic story. This drama is all action, one of the thrills being furnished by the wreck of a real railroad train. Another feature of the photoplay bill is Pathe's Pictorial News with world views. Spencer Charters, who played the Hermit in "Seven Keys to Baldpate," has a vaudeville sketch called "The Hermit," in which he scored tremendously. Craig Neslo and Irene Meyers in his support, were very good. Jarvis-Harrison Company in "Shooting the Blues," had an unusual comedy skit that sparkled with bright lines, while Regal and Bender had a most unusual and entertaining way of introducing a real vaudeville novelty. Mario and Hunter in "The Crazy Keeper," completed the program with a comedy acrobatic offering that was good.

PLAZA

A dramatic story of unusual power is "The Dawn Maker," in which William S. Hart, the noted character interpreter, serves in a role entirely new to him at the Plaza this week. As the half-breed, Joe Elk, he has a most sympathetic and attractive role, and brings out every streak of latent talent in his being and there is not a moment during the entire showing of the film when interest in the allowed to sag even so slightly. The big climax of the play comes when Joe Elk, who is a most intelligent Indian and whose chief work in life is the up-lifting of his red-skinned brethren, offers himself in sacrifice that a white man and the girl he loves may go on together. The story is told in five parts.

H. Hart McHugh's latest offering to vaudeville lovers is "Melody Monarchs and Mads," a new idea in musical extravaganza in which the services of five clever young men and two charming little ladies are required. The act is composed of song, planologue, violin solos and dance and it is so far above the average that yesterday's audience could not get enough and demanded encores. Ward and Wilson who title themselves "The Eugenic Boys," have a discourse upon the meaning of eugenics that is a positive riot of laughter. Their song numbers are also well worth listening to.

The White Brothers doing some acrobatic feats into which they have infused plenty of laughable situations and Eldridge and Barlow in a comedy rural skit entitled "The Law," completed the vaudeville program. "Vampire Ambrose," a two part Keystone that's really too funny for word description helped delight yesterday's crowds.

General Funston wired the War Department he has ordered the court martial of Corporal Rogers, Troop B, and seven members of a patrol of Texas cavalry who crowded the Rio Grande into Mexico on Thursday without authority.

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QUILTY ANNOUNCES BEGINNERS' DANCING CLASSES NEXT WEEK

School of Dancing Will Re-open For Season Wednesday and Friday Evening

Classes for beginners will be formed at Quilty's School of Dancing in the Colonial Ball Room, Fairfield avenue, Wednesday evening October 4 and Friday evening October 6. All of the popular dances, the waltz, one-step, and fox trot, will be taught in a course of eight lessons at popular prices. Prof. Quilty has conducted his school in Bridgeport for the last 17 years and has gained a reputation as a teacher which extends all over the country. He is strictly up-to-date and Bridgeport pupils have the advantage of the very latest methods of instruction and receive the new dances in advance of many of the larger cities of the country.

The Colonial Ball Room where the school will be conducted is one of the handsomest in New England, is bright, airy, fully equipped with all the comforts of a place of assembly and is admirable for the purposes of a school of dancing.

Classes for beginners will meet at 8 o'clock. Eight lessons will be sufficient to master the popular dances, pupils will be formed on Friday October 6 and classes for advanced tober 13 the class for high school pupils will be organized at 2:45, and Saturday October 14 at 2 o'clock the class for children will be formed. Registration in all of the classes may be made at the Colonial Ball Room and information as to terms, etc., obtained.

Dr. Smirnow Thanks Cast For Success of Shakespearean Masque

To the Editor of The Farmer: Dear Sir: The great interest shown by the public at large in the "Masque of Shakespeare" when it was enacted by a picked cast in Beardsley park last week no doubt calls for an expression of thanks from the audience and organizing director of the Masque. I wish first of all to thank the public for its generous attention to the performances, for all the cast felt that to be the greatest encouragement and recognition of their merits. It was only to be regretted that the rain and inclement weather prevented the giving of the third performance for which there was such a popular demand that the telephone bells of all the members of the cast and of all in an way connected with the Masque kept ringing constantly, and requests poured in on all these wires, for another performance, while a number of out of town people stayed in the city over Sunday, Monday and Tuesday, hoping to be able to see "The Masque of Shakespeare" whose praises they heard sung so loudly in their own home towns. There were people here from as far up the state as New London, from Stamford, Hartford, New Haven, and from almost all other points of Connecticut, many of whom have gotten in touch with different members of the cast and either expressed their appreciation of the play or regretted at having missed it when it became apparent that the third performance was hindered by the weather.

Numerous people likewise asked whether we will not give another play next year, and the same question now sticks in the minds of all the performers. We will give another play next year. That will depend on the financial support we will receive. There are good reasons to believe that it will far more substantial than it was this year, for the reason that now it was only an experiment, next year it will be a fact. People were sceptical, whether Bridgeport could produce the goods, next year no such doubt will ever enter into any one's mind.

To produce a pageant of so ambitious a nature must cost considerable money, especially for the first time when every one connected with it is green and inexperienced at the work. It cost us exactly \$1,748.12, exclusive of the music, which is paid by the Board of Park Commissioners, and the whole production cost \$2,188.12. Receipts from all sources collected and still due amount to \$1,655.50. Total expenditures on all items excepting the music \$1,748.12, which leaves a deficit of \$92.62. This deficit would have not been wiped out had not the weather been against us, but there would have been a substantial residue to donate to some worthy charitable cause. It is my firm belief that with the tremendous success we met with "The Masque of Shakespeare" in every way, the results could be doubled the year following.

I wish to express my thanks to all the members of the Shakespeare Tercentenary committee of Bridgeport, and to Mayor Wilson as its chairman, for having acted on this committee and for all the moral support they gave the management and the cast. My special thanks are due to the Board of Park Commissioners and to all its members for the kindness and generosity they have displayed toward this undertaking, and especially for the courtesy and consideration with which they have always treated me.

All the newspapers of the city without exception are particularly entitled to the thanks of the entire cast, of myself and of the Shakespeare Tercentenary committee for the hearty support and wide publicity they gave to the Masque, for without the newspapers there can be nothing done. It speaks well for the spirit of a community when all the elements can enter into so perfect and harmonious an accord for the success of a public benefaction or the achievement of some public good. In these generalizations, however, I do not want to omit the police department or neglect to express my thanks to them for the very efficient police duty during the performance and rehearsals of the Masque.

Finally I wish to disclaim all credit for myself, but herewith desire to record my thanks to the cast and every member of it for the excellent work they have done. I thoroughly appreciate their endeavors and am glad to record a signal success for them in their various roles as the verdict of myself only but of the nearly ten thousand people who witnessed the rare spectacle. It was the success that made the play what it was, and to the cast belongs all glory and honor. With myself, I am content to give but the idea, and thanks be to those who carry it out.

Particularly do I wish to single out for special mention Thomas F. Wilmore, who played the character of

Imp, Miss Florence Davidson, the wonderful little dancer, who was Ariel, Miss Dorothy L. Smith who was Mel-pomene, Miss Agnes L. Marsh as Queen Titania, Miss Lucille Marsh as Oberon, King of the fairies, Mrs. Albert A. Hodgkins as Sunbeam and Miss Marguerite Linehan as Ripple, who have all distinguished themselves and have made an indelible impression on the minds of the Bridgeport citizens.

Before concluding I must contradict certain statements made recently in regard to friction of some sort or another, and will declare that all the rehearsals and the two productions were far more harmonious than is reported or supposed by some. Moreover, there were some jealousies aroused over certain coveted parts in the cast, and it is only natural that some people who did not remain in the cast as originally planned should feel aggrieved. My due appreciation of the work of the director and producer, Alexander Leftwich, will also be recorded, for no one knows the strain he was under and the nervous pressure he had to labor with in trying to build a city over night, so to say.

He showed himself a most capable man, one who knows his business to perfection, and I am delighted that I got him, almost at the eleventh hour, to put on this production. Without him the "Masque of Shakespeare" might not have been the great success it proved to be. My relations with him were as cordial as could be wished and it was only the inclement weather that prevented the putting on of the third production, all other matters were easily adjusted. All other statements notwithstanding, these three professionals in the cast had pressing engagements with their various respective companies in which they played parts, and could not wait indefinitely for fair weather.

In all, we have scored a far greater success than can at first be realized or than was even anticipated by anybody, and with that I for one am quite content.

With my thanks to your paper for the valuable help you gave us, I am Very truly yours,
LOUIS SMIRNOW.

RECORDS OF GREAT CATCHERS

It was thirty-two years ago to-day on Sept. 26, 1884, that Charley Bennett set up a catching record of 23 chances accepted in nine innings game—a record that has stood through all the years. Bennett was then the backstop of the Detroit Nationals. His record stands without an equal in professional baseball, although Fred Tenny, a Brown University catcher, had twenty-three putouts in his credit in a game played in 1891.

Charley Bennett, the holder of the putout record for backstops in a single game, broke into the National League with Milwaukee in 1878, which was the first and last year the Foam City was represented in the old major circuit. Later he backstopped Worcester, and in 1881 joined Detroit. He remained with the Michigan metropolis until the close of the 1888 season, when Detroit was dismissed from the National League. Bennett then went to Boston along with Charley Gannett, another catcher, backstop of the Detroit aggregation, Dan Bradley and Hardie Richardson. Bennett was one of the four players who remained loyal to the National League during the Brotherhood uprising of 1890, and he remained on the Hup payroll until 1894.

The record for chances accepted by a catcher in a full season was set up in the majors in 1909 by Charles S. Street of the Washington Americans. Gabby's figure was 924 chances in 137 games. The minor league record was established in 1907 by Catcher Kearns of the Dallas club of the Texas League, who, in 127 games, was credited with 845 putouts and 139 assists, a total of 984 chances. Noyce of the Hutchinson, Kan., club of the Western Association, set up ten years ago a record of 243 assists in 116 games.

In the matter of catching consecutive games, George Gibson of the Pirates hung up a string of 140 in 1908, which stands as the record in the majors. Gibson beat the previous record hung up by Jim McGuire of the Washingtons, which was 133. The minor circuit has produced more durable backstops even than Gibson, and the high figure of 155 consecutive games caught was established by Henry Cote, of the Grand Rapids Interstate League club, back in 1888.

Poor old Jesse Burkett, who had a minor league ball club given to him, ought to serve as a warning to other people to take out accident insurance policies.

Moralists tell us that a young fellow who never does anything more than hang up a new record in the world, but all the same Freddie Welsh is up there.

The Kaiser seems to be having his troubles these days, with Bulgaria and Turkey threatening to leave his league and jump to the Reds.

The old time boxing fans, who often had fifty or more rounds dished up for one admission, certainly got a run for their money. Present day fans also get a run for their kale—and a run is about all they do get sometimes.

If Sam Langford had to wait for the white heavyweights to raise a fund to pay his way home, poor Thom might as well be paying installments on a cemetery lot in Buenos Ayres.

DAUGHTER'S DEATH NOT DUE TO GERM OF POLIOMYELITIS

George Moore of 505 Carroll avenue, father of seven-year-old Mary Long Moore, who died yesterday, denies that her death was caused by weakness after an attack of infantile paralysis as was reported. Mr. Moore said today that his little daughter first had an attack of septic poisoning and that her death was caused by heart failure. The funeral will be held tomorrow.

Three persons were killed and two injured when an automobile was struck by a freight train on the Maine Central Railroad at Enfield, Me.

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"THE RAG DOLL IN RAGLAND"

62 — PEOPLE — 62
BIGGER—GREATER—GRANDER THAN EVER

LADIES, EVERY AFTERNOON.....10 CENTS

"HOUR OF TEMPTATION" INTERESTS AUDIENCE AT THE LYRIC PLAYHOUSE

"The Hour of Temptation," a new drama by Leo Morrison, handling a delicate theme in a masterful manner, now playing at the Lyric theatre, is a play depicting the complete triumph of virtue over evil and is well worth seeing.

The plot is based on the ruin of a beautiful southern girl by a villainous clergyman, who refuses to marry her and asserts the sin was as much her fault as his own; that she can only atone for it by tears and penitence as he has.

Returning after an absence of years from her father's roof, her child having died, she meets the man who had betrayed her. Her father is a witness to the scene enacted between them and in a moment of insane anger, curses his daughter and drops dead.

The ruined girl in turn prays that the day may come when she may be able to encompass the downfall of the widowed clergyman's daughter, heaping maledictions on his head at the same time.

Fate brings the daughter into the hands of the betrayed, who introduces her to a rake, of prominence in the social world. The clergyman's daughter is induced to take a trip on his private yacht. Aided by wine the subtle clubman accomplishes his purposes while the vengeance-mad girl is overcome with remorse, after the clergyman has been denounced by his daughter, whom he meets in an apartment, with a half emptied champagne bottle in her hand.

The clubman deeply in love with the clergyman's daughter, marries her, however, and the girl whom her father wronged, repending her evil life, denounces the Baron Von Der Teufel, a shape hot from the shades of Tartarus, and reforms.

ROLLING STONES

Rolling Stones, the laughable comedy by Edgar Selwyn, which enjoys the distinction of a six months run at the Harris Theatre, New York, will be seen here next week at the Lyric Theatre. The production is an unusually elaborate one with an excellent company of artists including, George F. Smithfield and Miss Esther Welty, also Carl Yeadaker, Frank W. Taylor, Jean McAlpin, Jos. J. Kelly, June Moore, Chas. Mylett, Marie Rensley, Violet Moore, Harry B. McGrane, Harry Hartford and Jos. Ausack.

MENNELLY SINGERS COMING

McEnelly's singing orchestra, one of the most popular aggregations of musicians which has ever visited this city, will come to the Colonial Ball room Monday evening and will play and sing for a concert and for dancing to follow. The McEnelly's are different from most orchestras in that each of the eight members is a master of a variety of instruments and a capable vocalist as well. Some portion of every dance number is sung, and sung with a snap and swing which makes dancing to their music a delight.

There will be a short concert commencing at 8 o'clock, and dancing until midnight. Always provided with the latest waltz and march songs, often first introducing the new music to Bridgeport, their playing alone is worth the small admission fee asked. With the dancing there is full measure of amusement for your money. You are cordially invited to attend next Monday evening and assured of a good time.

Two bricklayers narrowly escaped death when a massive brick wall which they had been erecting at East Eighth Street, New York, suddenly toppled over on them.

FIRST APPEARANCE THIS SEASON of the popular Singing McEnelly Orchestra

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Wednesday Evening, Oct. 4 at 8 o'clock
Friday Evening, Oct. 6, at 8 o'clock
Children's Class, Saturday Afternoon, Oct. 14, at 2:30
High School Class, Friday Afternoon, Oct. 13, at 2:45
Other Classes Announced Later

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PLAZA

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A Triangle Five-Part Play Telling an Absorbing Tale of the Grim North and Chronicing a Mighty Struggle Between Love and Racial Allegiance in the Mind of an Intelligent Half-Breed. Note—Mr. Hart Used Absolutely No Make-up In Presenting the Role of "Joe Elk," the Half-Breed.

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-LYRIC-

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